

DAY	BY	DAY
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**UNIVERSITY SERIES**  
 Rated and Printed on the Cream Laid Paper, with  
 Paper and Yellow Strong Bond Extra Size Boards. Cl.  
 Backs.

**FOOLSCAP (14 in. x 8 1/2 inches)**  
 No. 4. Three days on a page, 2 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 5. Two days on a page, 2 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 27. One day on a page, 2 1/2; (no blotting).  
 No. 48. One day on a page, 2 1/2; (no blotting).  
 No. 8. Three days on a page, 1 1/2.  
 No. 24. One day on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 28. One day on a page, 1 1/2.  
**OKTAVO (8 x 5 inches)**  
 No. 6. Three days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 12. Two days on a page, 1 1/2; interleaved with  
 blotting, 2 1/2.  
 No. 29. One day on a page, 1 1/2.

**SPECIAL SCRIBBLING SERIES**  
 Rated and Printed on the Cream Laid Paper, with  
 Paper and Yellow Strong Bond Extra Size Boards. Cl.  
 Backs.

**FOOLSCAP (14 in. x 8 1/2 inches)**  
 No. 1. One week on a page; interleaved with blotting,  
 1 1/2.  
 No. 2. Three days on a page, 1 1/2.  
 No. 42A. One day on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 42B. One day on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44A. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44B. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44C. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44D. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44E. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44F. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44G. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44H. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44I. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44J. Two days on a page, 1 1/2; interleaved with  
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 No. 44K. Two days on a page, 1 1/2; interleaved with  
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 No. 44L. Two days on a page, 1 1/2; interleaved with  
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 No. 44M. Two days on a page, 1 1/2; interleaved with  
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 No. 44N. Two days on a page, 1 1/2; interleaved with  
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 No. 44O. Two days on a page, 1 1/2; interleaved with  
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 No. 44P. Two days on a page, 1 1/2; interleaved with  
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 No. 44Q. Two days on a page, 1 1/2; interleaved with  
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 No. 44R. Two days on a page, 1 1/2; interleaved with  
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 No. 44S. Two days on a page, 1 1/2; interleaved with  
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 No. 44T. Two days on a page, 1 1/2; interleaved with  
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 No. 44U. Two days on a page, 1 1/2; interleaved with  
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 No. 44V. Two days on a page, 1 1/2; interleaved with  
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 No. 44W. Two days on a page, 1 1/2; interleaved with  
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 No. 44X. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44Y. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.  
 No. 44Z. Two days on a page, 1 1/2; interleaved with  
 blotting, 1 1/2.

**LETTER'S ROUGH DIARIES**  
 FOOLSCAP (14 in. x 8 1/2 inches)

No. 31. Work in Opening. Page Boards: 1-6.  
No. 32. Work in Opening. Page Boards: 1-6.  
No. 29. Work on Page. Interleaved with Rhythmic Chanting. Chalk. 1-6.  
No. 30. Work in Opening. Interleaved with Rhythmic Chanting. Chalk. 1-6.  
No. 42. Two Days on Page, with Simulas. Chalk. 1-6.  
No. 43. Two Days on Page. Interleaved with Rhythmic Chanting. Chalk. 1-6.  
No. 33. Work in Opening. Page Boards: 1-4. Interleaved with Rhythmic Chanting. Chalk. 1-6.  
No. 44. Work in Opening. Interleaved with Rhythmic Chanting. Chalk. 1-6.  
No. 45. One Day on Page, with Simulas. Cloth. Back. 1-6.  
No. 46. OCTAVO (?) 2 x 3 inches.  
No. 47. OCTAVO (?) 2 x 3 inches.  
No. 48. Work in Opening, with Simulas, interleaved with Rhythmic Chanting. Chalk. 1-6.  
No. 49. Two Days on Page, with Simulas. Cloth. Back. 1-6.  
No. 50. Two Days on Page, with Simulas. Cloth. Back. 1-6.

**COLLINS'S POCKET DIARIES**

No. 1. "POCKET" 2 1/2 x 3 1/2, LEATHER.  
No. 2. "POCKET" 2 1/2 x 3 1/2, LEATHER.  
No. 3. "POCKET" 2 1/2 x 3 1/2, LEATHER.  
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No. 50. "POCKET" 2 1/2 x 3 1/2, LEATHER.

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built 5 years, with high-  
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 ...AND NIGHT.  
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 ...ll, etc., sale room,  
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100-102 Park Hill Estate, 10

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and Hunter etc.

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## THE BROTHERHOOD OF CRICKET.

(BY DR. L. O. S. FOLDEVIS.)

**CRICKET.**

(BY DR. L. G. S. POOREY.)

The Christmas and New Year holidays usually represent a very festive time for cricketers of every class and class. Especially it is made an occasion for the outlet of a competitive spirit which finds its great gratification in the exercise of international rivalry. Hence the fond follower of the game has recently found his time and enthusiasm heavily taxed by the contemplation of many such contests between teams representing

Christmas and New Year

On the other hand, the representative of every class of cricketers, and of many organisations such as that of the Commonwealth Travellers, who merely own a cricket as an occasional relaxation. They have a special interest in the game, but do not have an official significance of their own, but most of all touch the wider sphere of general interest in the game, and are the backbone of the reputation of many of the participants. It is for instance, when we find so distinguished a cricketer as H. E. Waddy representing in his own right, and as a member of the Australian team, the highest cricketing skill of his State, and that of the commercial calling to which he belongs. It speaks volumes for the game, and for the particular body of cricketers, that he should return immediately from Victoria to represent it in the Australian team, and that he should be in that State and South Australia, notwithstanding that in doing so he was depriving himself of the opportunity of witnessing most of the matches of the tour. The presence of Eric Harbourn might be instance as a prominent representative alternately of a State and a Representative, as well as a good example of the greater honour of international selection.

Apart from the personal interest, however, we can further illustrate two very important factors in the game, which are standard of the game in Australia, viz.,

Harbour might be instanced  
representative alternately of

genuineness and the spirit of competition. where in the world is the game better organised than in Australia, and nowhere else is the competitive spirit so luxuriant. There are other factors, of course, which make the standard of our play what it is, but these are two of greatest importance and always recognised, but very aptly illustrated in the cricket, football and hockey.

## tion and the spirit of competi-

[illegible]

It may be that the term "connection" is misleading, for it

to be seen in two stages of maturity in the field and national representation. There are many different types of golf, in detail, along which organized individuals, as beneficiaries produce, but they all contain the same different characteristics represented by various State associations. The latter are unique. There is nothing comparable in any other organization, aim, or influence, it is largely to their control and management that we are able to understand during recent times the progress of a standard of play and to convince our rivals.

But even the best of organized efforts do not have an completely successful result, not for the stimulating help of its best members, who are not so infatigable in their sporting activities; our country, as we knows no geographical limits, nor any other, and the international competition is that it involves. That spirit has led to the development of the brotherhood of the wider influence, as which Lord Denham, at the Jubilee dinner in Melbourne on Saturday, said: "The world is a continuous to be played between England and trials, so long will it be beneficial to mutual relations of the two countries."

### COURTING A VOICE.

A romantic story of the courtship and marriage of a telephone girl and a young man from St. Louis, where Mr. William McCalpin met her, is the subject of a play which is being produced at the St. Louis Lyceum Theatre. The marriage, which took place on July 3, was the result of a courtship induced by the sweet voice of Miss McCalpin, who is now the manager of the Western Pierce Oil Co.

—♦—  
 mantle story of the countess

True, while in the first Standard years ago was fascinated by the voice of his call, and after several un-  
sary calls, for the first time, he  
enchaining voice, he introduced him-  
self to her as "Miss Karpis," and  
quainted. "Miss Karpis" and "get-  
by such 'rapid' methods, an 'invari-  
ably' her her name, and she was  
to escape the clasp of her fellow-ap-  
prentice, she obtained her transference to another  
himself to turn her down, and a month  
later, Not long after two years—he was  
ceful. Calling her "Miss Karpis," he  
he heard the long-sought voice from the  
the telephone, and he was surprised  
response to the request, "No, any time, for  
said, 'I am William McAlpin.' Don't  
telling out of the blue, and he was  
right away." The sweet, but astonished  
woman, in her excitement, and Mr. McAlpin  
repeated his former name, and she  
this report was bound to impress the lady.  
The next day, after consideration, the voice  
her name and address, and she was  
admirer to call upon her father for an op-  
portunity to produce her daughter, and  
went to see the father, who is the chief  
of the brigade of University City, and he

way." The sweet, but astoni  
for enlightenment, and Mr.

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